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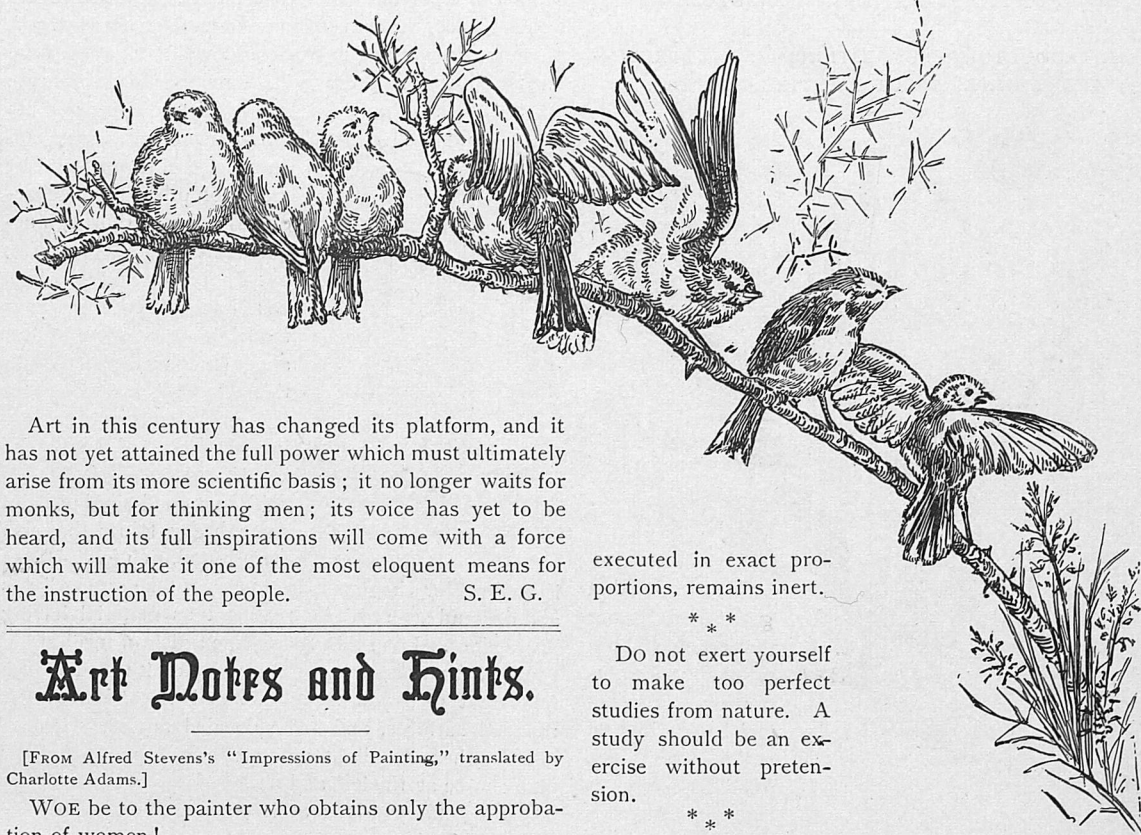
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The long-neglected animal world, which before our time only figured in an occasional war-chariot of fancy pattern, an ox-cart, or the traditional ass and lamb of sacred subjects, now comes to the front in a manner which would have amazed our ancestors; and here, too, the painter must be a student and lover of nature as painter never was. Landseer has immortalized the stately deer, the mottled and shining flanks of the cart-horse, the shaggy coats and faithful eyes of the dog, and the ribbed fleece of the mountain-flock. He has painted them on their own shadowed hill-sides and craggy heights, not as accessories, but as central and independent objects of interest; and as you look upon them, you seem to smell the short thymy grass and breathe the pure, keen, scented air. Rosa Bonheur has had her cows and goats and ponies penned close to her studio, and there is science in every swift stroke of her brush, as well as art. They expressed the silent soul of the animal on their broad canvases, and many a work of Landseer's is more touching than a poem. He painted like an evolutionist who seemed to see in the faithful devotion of the dog, the martyr-courage of the old stag, the patience of the mother with her foal the germs of all the noblest qualities in man; the creatures almost speak, and looking upon them

with his piercing eyes, we awake to new beauties in the living world around us, and wonder why so many generations passed them by with indifference before us. In some respects the modern school is behind the age



Art in this century has changed its platform, and it has not yet attained the full power which must ultimately arise from its more scientific basis; it no longer waits for monks, but for thinking men; its voice has yet to be heard, and its full inspirations will come with a force which will make it one of the most eloquent means for the instruction of the people. S. E. G.

Art Notes and Hints.

[FROM Alfred Stevens's "Impressions of Painting," translated by Charlotte Adams.]

WOE be to the painter who obtains only the approbation of women!

* * *

ONE should know how to paint a mustache hair by hair before allowing himself to execute it with a single stroke of the brush.

* * *

EVERY painter, however bad he may be, has his little public, and is satisfied with it.

* * *

THE Americans have some nineteenth-century masterpieces; they have, it is said, the love of Japanese art; if they come to have a Louvre, with their character, their inventive spirit in everything, old Europe is probably destined to, one day, accept an artistic renovation from young America.

* * *

ONE should distrust charcoal. It is a flatterer which is satisfied cheaply; the pencil is more exacting.

* * *

PHOTOGRAPHY gives the commonplace resemblance that everybody can see; the painter alone penetrates into the intimacy of the model, and detects the radiance of the physiognomy.

* * *

BEFORE admiring a still-life, one must see if the painter has known how to treat the ground of his picture.

* * *

IN general, great colorists are born by the sea.

* * *

TRUE artists have a preference for ugly beauties.

* * *

THE moon beautifies everything. It lends accent to sterile landscapes that the sun itself is powerless to animate, because it suppresses details and gives value only to the masses.

* * *

IN studios, the pupils drawing from models succeed better with the back view of the Academic figure than with the front.

* * *

WHY have those persons who imagine they invented Impressionism nearly all the same impression before nature? It seems to me that it should be the contrary.

* * *

A PAINTER ought sometimes to consult a sculptor, and vice versa.

* * *

A TOO short arm now and then by Rembrandt is, nevertheless, "alive;" the arm of an Academic drudge,

executed in exact proportions, remains inert.

* * *

DO not exert yourself to make too perfect studies from nature. A study should be an exercise without pretension.

* * *

IT is always dangerous to paint a portrait for nothing, for the person who has sat for it never defends it when it is criticised.

* * *

THE broad noonday sun discolours; the indefinite and mysterious hours of dawn and twilight are preferable for the painter.

* * *

THERE is no coloring without reflections.

* * *

THERE is no artist's studio, even a mediocre one, in which a study may not be found superior to his finished works.

* * *

ONE paints dry and hard at the outset; suppleness only shows itself when the artist is in full possession of his art.

* * *

NOTHING is forgiven in a picture with a single figure; many things are excused in one with several figures.

* * *

THE sincere approbation of his professional comrades is, for the painter, the most flattering of recompenses.

* * *

THE tendency of study in the Munich schools, according to a recent letter from a student, is largely toward work out-of-doors. The annual summer excursion is no longer to some brown and rusty old Bavarian convent or castle but to Venice or Holland. The result is that many of the worst conventions of the Munich school of painting are being modified or exorcised away. The grays have a value now which the browns used to usurp entirely, and the broad light of day is taking the place of the more restricted and artificial illumination of the studio. The works of the old and modern Dutch painters are especially recommended by the professors for their pupils to study and to imitate.

* * *

AN old pupil of Couture's tells how the master came into his school-room one day when the model was in exceptionally good condition, the light specially fine and the circumstances of the séance altogether auspicious. As he entered one of the students got up and went to the tub of water in the corner, leaving all the rest buried in their work.

"What are you going to do?" asked Couture, roughly.

The student showed his hands, which had some paint on them, and replied that he was going to wash them. Couture dabbed his thumb in some paint on the palette of the nearest student and made a smear on the dainty pupil's forehead.

"You had better wash your face, too," he said.

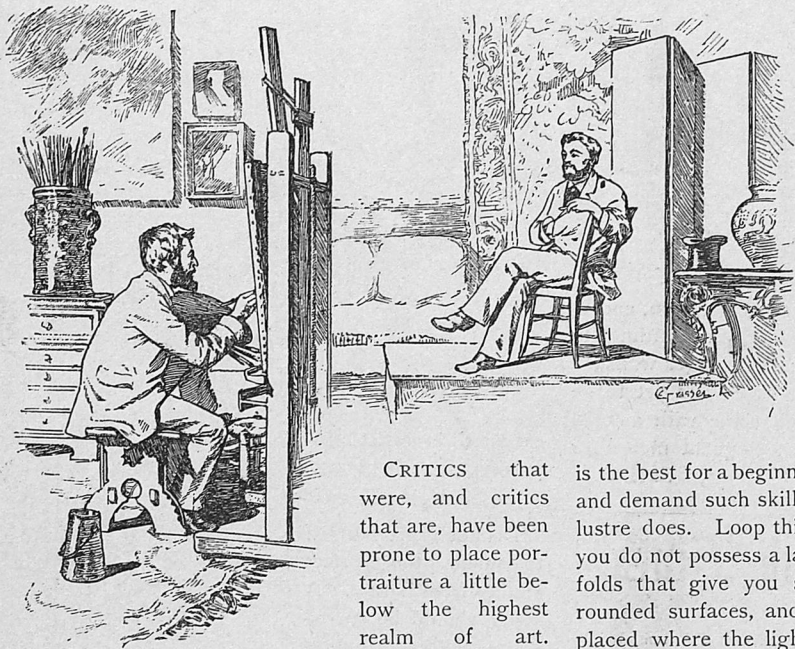
The face-washing was the last act of the students when they had finished their work for the day. The dainty pupil took the hint to heart, apologized, and sat down at his easel without visiting the tub. If he had not done so, he would never have entered the school again.



of Raphael and Michael Angelo, and in other respects it is ahead of it. It is on the right track—it is more than grand—it is true. The paintings of the past remind one of a character which will perform a deed of heroism one day, and tell a childish falsehood the next; the paintings of the present are aiming at truth and patient honesty in representing it, and they will be as successful some day in their historical efforts as their landscapes.

PORTRAIT-PAINTING IN OILS.

I.—INTRODUCTORY SUGGESTIONS—SOME PRELIMINARY HINTS ABOUT PAINTING DRAPERY.



CRITICS that were, and critics that are, have been prone to place portraiture a little below the highest realm of art. Whether this is right or wrong, it is

certain that he who can paint all that we mean when we speak of the human face divine has attained a very high place. A little less than this the camera can do; and by all means leave the work to that faithful instrument if you are not conscious of possessing a talent that can be made to excel it. Before the camera was invented, even a poor portrait might be more desirable than none; but no one would be grateful for a poor portrait now.

It is well not to be rashly credulous regarding indications of genius in this direction. An interest in faces—even a fondness for studying faces—is very common. It begins when the infant first fixes its vague gaze upon its mother's features; it is kept up until the man of the world learns to catch every flash from the human countenances around him.

In a picture-gallery, faces are likely to attract the attention first. The uncultivated taste will perceive beauty in a face when it would be slow to detect it elsewhere.

If a person has talent for portraiture, he is quite sure to evince it early. If, as a child, you have been inclined to amuse yourself by drawing even grotesque faces; if your spontaneous impulses have generally been in this direction, then you may safely conclude that this is your field. Sometimes a wonderful facility in catching likenesses is soon developed. This may depend upon a mere readiness in copying peculiarity of feature and prove available for something in the way of caricature only, or it may have behind it the power of a Raphael. In any case, lose no time in beginning to study technique. The more original merit your work shows, the more is it worth while for you to avail yourself of all the aids that time has accumulated for you.

It is to be hoped that you have had some years of practice in drawing from still life, especially in the study of the antique, before you attempt a portrait. Each cold cast that you have worked from may have seemed to embody a soul, and at times you have communed with it, forgetting that anything more real existed for you; but now it has vanished like a ghost, and you have life, warmth, motion, with its ever-changing expression before you. The same considerations that you then gave to position, light, shadow, etc., you now give in placing your sitter. Keep on with your charcoal or crayon until you are as much at ease as you were with your casts. Faithful work will have, from time to time, overcome whatever nervousness and anxiety you may have felt under the new conditions; and when you can make a good bold free-hand drawing of your subject, when you can do him full justice without wearing out his patience, you may venture upon tentative efforts in oils.

It is not to be supposed that you are in no way familiar with these tempting tubes. If you have ever painted flowers or fruit at all, it has given you a happy experience. There is a very practical hint in that pretty simile of Sir Joshua Reynolds's: "The cheek of a child is like a ripe peach."

We will presume that you have long been in the habit of studying devoutly the best portraits and figure-paintings to which you have had access, and that your con-

ception of a portrait has nothing in it suggestive of the wooden doll or the conventional saint. You have learned, of course, in working in black and white, to avoid hard lines and the kindred faults common to beginners;

and you are prepared to put your portrait canvas upon your easel if you have, by means of other practice, acquired a pretty thorough acquaintance with oil colors; but if this is not the case, you had better give your model a vacation and set about studying drapery. With this you will have safe practice, and it constitutes a very important part of the work at hand.

Take a good-sized piece of some heavy fabric that will form round, rich folds—cloth

is the best for a beginner, as it does not take strong lights and demand such skill in treatment as material having lustre does. Loop this upon some article of furniture, if you do not possess a lay figure, and allow it to fall in deep folds that give you some diagonal lines, some well-rounded surfaces, and some decided angles. Have it placed where the light will strike it from one rather high source at the left, and sitting a good distance from it, just so that you look at it when inclining your head a little to the left that your easel may not obstruct your view, trace with a pencil on a piece of French oil sketching paper a correct outline of these folds.

It is well if you have not chosen anything of a brilliant color, for quiet tints are less likely to prove troublesome under inexperienced hands.

We will say that your fabric is a chocolate brown. Set your palette with the following colors, putting the first-named on the projection near your thumb, and so around near the outer edge of the palette in the order in which I mention them, giving the largest quantity to those that correspond nearest to the actual color of the cloth—Cremnitz white, Naples yellow, yellow ochre, burnt umber, Vandyck brown, terre verte, madder lake, ivory black.

This will give you a palette as rich as you will be able to appreciate the need of, and still simple enough for you to manage.

Take of the white what will make a thick mass on the first inch of your knife-blade, and lay it on the centre of your palette; add about half as much Naples yellow, and rub them thoroughly together with the flat of the blade. Scrape this up and lay it just below the color first put out, for it is to begin a row of mixed tints. The next tint is to be formed of the same with the addition of one part yellow ochre. Then all these again, with the addition of one part burnt umber. Then these again, with one part Vandyck brown.

You now have four warm tints. Next, mix together terre verte and madder lake (complementary colors) in such a proportion that you lose both the red and the green and get a neutral tint. Add white sufficient to form a light neutral, and place this tint just below the first light warm tint. For the next, you want the same without the white, for the next, the same with sufficient ivory black to make a very dark neutral. This gives you three cool tints.

Now select several of your short, flat bristle brushes, varying in size from one half to one inch across—always use the largest brushes that you can make serve your purpose, and your work will be the broader and the more effective for it. Study your folds of cloth carefully, and see where they suggest the application of the various tints prepared. Decide where you want your darkest warm tint—that which approaches nearest to your prevailing local color, and, having first dipped your largest brush in drying oil, charge it with this tint and apply it to the surface of your canvas, with short, vigorous touches.

It is best to begin upon that portion of the drapery which is farthest from you. Lay in all that is required of this tint for a good space, then paint the deepest part of the adjacent folds with another brush, employing clear Vandyck brown. You have probably fancied that these places wanted black, but deep recesses want warm color, not cold. With another brush lay on your next lighter warm tint where it seems to be called for. Remember your work is confined so far to the distant portion of your drapery, for if you begin by spotting it and streak-

ing it in various parts, it will not be easy for you to see quite what you are doing.

Now apply your cool neutral tints in the same manner, where careful study shows you that they are needed. This will be much more difficult for you to decide, for cool tints are not easily recognized by the unpractised eye, especially where they seem directly opposed to the local color. Be sure to use cool tints on the edges of cast shadows. Do not be appalled at seeing your work assume a broad blocky appearance, and do not be tempted into softening up and smoothing down. Let each tint lie on fresh and bold as at first. Now you are ready to use your warm lights. Lay on the second one wherever it seems to be required; then, with a full brush and a deft touch that leaves the color strong and telling, throw on your highest lights.

A portion of your drapery is now painted, and with the experience that you have gained, proceed with the central portion in the same way. Lastly, with the nearest portion. Your work will, as the surface gets covered, look less and less startling, and the nearer portions will grow bolder and stronger, which is what you want.

Persevere with similar studies of drapery, employing after a time other colors on the same principles, until you can produce what will, when placed at a proper distance, represent perfectly the fabrics themselves.

Do not mind how broad and rough your work looks near by. Until you can become perfectly independent in this respect, you will be sure to produce nothing but what is feeble; and you will please only the uncultivated, who desire, as Rembrandt said, "to smell of the pictures!"

I have made these direct instructions as simple as possible, because those who need them at all, need them in this shape. Instructions that are not concise and simple, confuse and discourage the beginner instead of helping him. Indeed, they are only intelligible to the initiated who no longer have any use for them.

Any reader whose previous experience has made him confident that he can afford to scorn the oil sketching paper and start out on the genuine canvas, will have been warranted in ignoring some of these details; and, after securing a perfect likeness of the sitter in outline, he can apply the principles to the actual drapery in the portrait. Perhaps he may feel competent to venture further and attack the accessories that he may wish to bring in.

H. S. SAKING.

LANDSCAPE-PAINTING IN OILS.

AN admirable handbook on this subject has been prepared by Henry Leidel, Jr., son of the well-known New York manufacturer of artists' materials. It is based on the German work of Professor Fried. Jännike, with the exception of Parts II. and VI. on "Colors" and "The Materials Used in Painting," which are compiled from Field's book on "The Power of Colors in Painting," and Mr. Leidel's own practical experience. Beginners who have no other teacher will find it really invaluable, and even professional painters will meet with suggestions in technic for which they may be grateful; for, in the adoption of the best processes, this capital little treatise is fully up to the progress of the times. Particularly useful to the novice will be found the numerous tables of color combinations, embracing not only sky and clouds, distance, middle-distance, trees and vegetation, and foregrounds, but also figures and cattle.

The following extracts will give an idea of the thoroughly practical character of the book:

The sun at sunrise is painted with Naples yellow and white, which tint also prevails in its immediate vicinity.

The moon is to be painted with yellow ochre and white, and the atmosphere in its immediate vicinity with yellow ochre, white, black and cobalt.

Paint the sky in at once; but if two paintings are necessary, the first should be lighter in tone than the sky is intended to be when finished; it should also be observed that the sky should not be painted too blue, as it is easier to deepen the blue tint by a little scumbling, while it is not so easy to recover a light brilliant tone if the blue has been laid on too heavily. This is a fault into which beginners are apt to fall, and they should therefore be warned.

Light clouds are painted over azure ground with but little color.

Those sides and borders of clouds which reflect the light of the sun are to be laid in with warm horizon tints; for the variously tinted clouds use, at one time, vermilion; at another time, Indian red; at another, light red; at another, madder lake, and when the clouds are of a yellow-reddish tint, you may add yellow ochre, but care must be taken to avoid carrying the grays upon the luminous part of the clouds.

It is of great importance to place the warm-toned clouds with

SUPPLEMENT TO THE ART AMATEUR.

ARCHITECTURAL LEAGUE EXHIBITION.

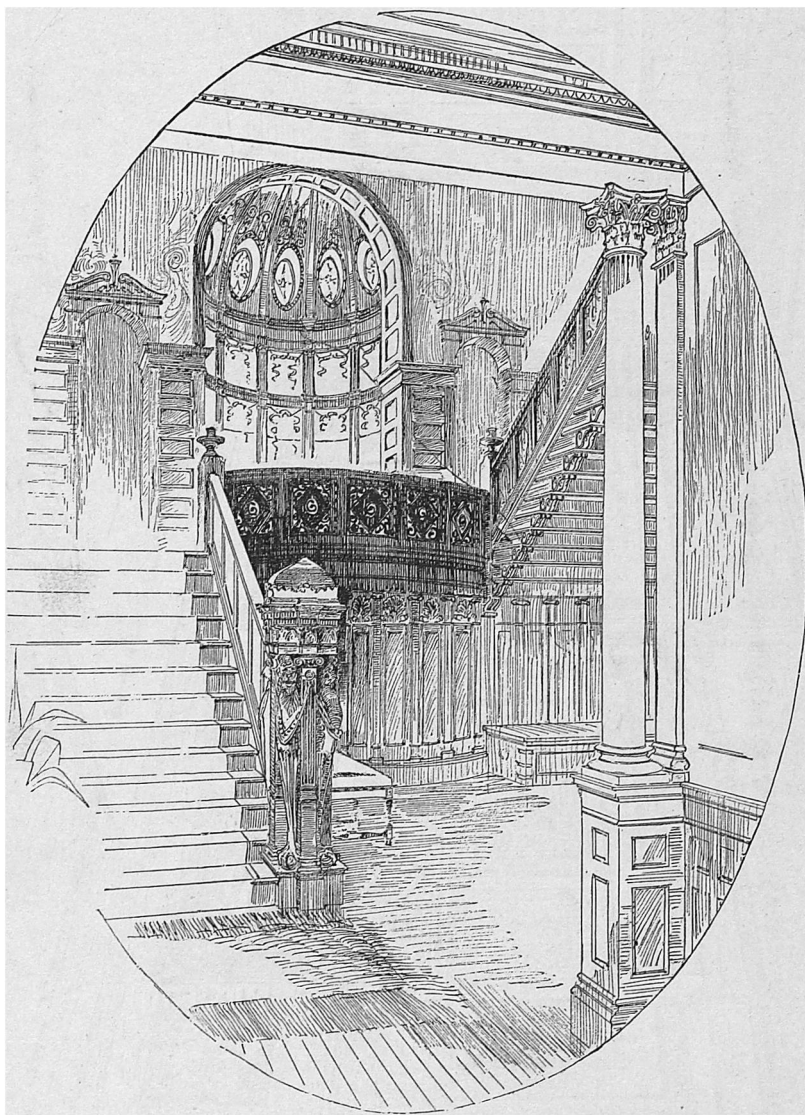
THE Architectural League of New York is holding an exhibition in conjunction with the Salmagundi Club at the American Art Galleries, which will be more attractive to the artistic public, perhaps, than to the practical every-day visitor, who may visit it with a view of getting some ideas for his own use.

There are plenty of drawings of country houses, from Mr. W. C. Hazlett's delightful, unpretentious cottage, at Glen Ridge, N. J., to the rambling "residence" designed by Mr. R. H. Robertson, which looks more like a cluster of college buildings, begun without any definite plan and continued piecemeal as occasion grew, requiring their extension. In contrast with the latter is the broadly conceived, picturesque and very habitable residence of Mr. W. H. Howard, near San Francisco, by Mr. Bruce Price; while there is no lack of imagination in the conception, a desire for originality has involved no sacrifice of unity in carrying out the design. A drawing of a hall mantel is shown from the same house. Mr. Bruce Price certainly has one of the most varied and interesting exhibits in the collection. Having already added to his reputation as architect of the artistic buildings of Tuxedo Park, he sends a design for the proposed church, pretty and simple—in keeping with the picturesque character of what he has already done there. His most important contribution to the exhibition, however, is his competitive design for the Cincinnati Chamber of Commerce building; it is dignified, large in idea, and it allows of almost infinite scope for the exercise of artistic taste in the matter of details; the rectangular sculptured frieze, which at about mid-height breaks the line of the principal mass, would afford a fine opportunity for a competition among our American sculptors, who, alas! are sadly in need of some such act of public encouragement. Among other designs for public buildings are Messrs. Hartwell & Richardson's for the Town Hall of Ware, Mass., which shows markedly the influence of the late lamented architect of Trinity Church, Boston, and C. S. Luce's excellent competition for the Toronto Court House. Messrs. Peabody & Stearns, another notable firm from "the Hub," sends an artistic and in every way appropriate design for the Lawrenceville school. Messrs. Rotch & Tilden, also of Boston, show a drawing for a gymnasium for Bowdoin College, and that for the front hall of a house in Commonwealth Avenue, which we reproduce herewith.

Speaking of the artistic features, we have especially in mind the excellent water-color drawings, by John Calvin Stevens, of a proposed house at Augusta, Me.; Arthur Prescott's "Tollbridge and House;" Peabody & Stearns's beautiful preliminary sketches of a County Court House; W. E. Chamberlain's (Chamberlain & Whiddin) house of Mr. F. A. Kennedy and, even better, views of the Château de Martainville and Manoir de la Houblonnière; Stanford White's view of Rouen, sketchily washed in on two leaves of a drawing pad roughly pasted together, and a pencil sketch of Orte, by the same clever hand, which has indicated the shading by the primitive method of rubbing it in with the thumb and forefinger. Of course there is nothing particularly appropriate in this sort of work in an exhibition of architects' drawings, and least of all in such sketches as these of Mr. White. They are quite interesting, however, as indicating that our architects are not all mere slaves of compass and T square; indeed, that some of them have not only the feeling but the training of the artist. The interiors from Fontainebleau, which are so admirable that they would attract attention at any water-color exhibition, are by Mr. F. Marshall—a new name. Mr. J. A. Schweinfurth sends a frame of very good pencil drawings—gleanings in a European tour—of capitals of columns from St.

Mark's and the Trocadero and South Kensington Museum collections in Paris and London, and specimens of artistic wrought iron. Mr. A. W. Cordes has a similar contribution of twenty pencil sketches. Mr. S. W. Mead, the present holder of the (Boston) Rotch travelling scholarship, sends from Italy several delightful "wet" water-color views of picturesque interiors. There are everywhere reminiscences of travel, including a bit of Algiers by Mr. Louis C. Tiffany.

Mr. F. H. Bacon, of Boston, furnishes not only a collection of charmingly drawn pen sketches of classic fragmentary remains from Athens, but a frame full of the more utilitarian pen drawings of furniture. In this department the display is very meagre, the only notable designs for furniture being by Messrs. Brunner & Tryon, and these contain some excellent practical suggestions. In the same frame with them is the dining-room for Mr. Moss, which we are allowed to reproduce. One of the most charming pen drawings in the exhibition is of the studio of Mrs. C. B. Coman, in Keene Valley, by Miss M. Landers, of Clinton, N. Y. In our next number



FRONT HALL OF A HOUSE IN COMMONWEALTH AVENUE, BOSTON.
ROTCH & TILDEN, ARCHITECTS.

SHOWN AT THE ARCHITECTURAL LEAGUE EXHIBITION.

we shall reproduce it, and may then have more to say of the clever woman who made it. Mr. Charles I. Berg (Messrs. Berg & Clark) has a water-color drawing of a marble mantel to be executed by the Endolithic Company. His front elevation of the United Bank building, at Danbury, Conn., to be executed in brick and terra cotta, is effectively drawn in red monochrome.

It is gratifying to notice that our architects and designers continue to give suggestions to our philistine piano makers. Mr. Bacon, in the sketches already referred to, offers a hint for what is known in the trade as a "Baby Grand," and Mr. John Du Fais, of the Tiffany Glass Company, has a suggestive little water-color sketch of a grand piano with the sides in rectangular panels, and clusters of graceful pillars in light Persian motive, in place of the usual cumbersome single legs. Mr. Du Fais sends besides a design for the treatment of a large hall in marble and mosaic. M. F. J. Wiley, also of the Tiffany Glass Company, has a design for mantelpiece and wall and ceiling decoration, and Mr. E.

P. Sperry, from the same firm, one for a chancel window.

Some clever drawings from the "T Square Club" of Philadelphia include a striking hall fireplace by Mr. Wilson Eyre. Mr. A. M. Stuckert has some capital drawings of exteriors, including the residence of Mr. W. D. Bruen, of "Diagonal Avenue, New York"—wherever that oddly-named thoroughfare may be. Among the unframed contributions is a portfolio of very carefully made drawings of St. Patrick's Cathedral, Fifth Avenue, from the studio of that much respected New York architect, Mr. James Renwick, who, not long ago, added the steeple to Grace Church, that admired example of Victorian Gothic architecture, of which he was the designer.

Mr. Clarence S. Luce sends a beautifully made plaster-gilt model for the proposed Soldiers' Monument in Portland, Me., but somewhat prematurely; for as yet the site has not been chosen, nor have designs been solicited of the committee in charge. Should Mr. Luce's ideas be adopted, we shall have in this country at least

one artistic monument of the kind among the scores of bad ones. The arrangement of the piazza (or refuge) with candelabra is graceful and original. Equally good but not original are the plan of the bas-relief decoration and the general aspect of the lower part of the shaft, which, with slight modifications, are those of the Marshall Moncey statue in the Place de Clichy, in Paris. Mr. Carl Gerhardt, of Hartford, contributes the winged Victory poised on a globe and the seated female figures emblematic of the Army and Navy.

CHEAP SPLENDOR.

OUR suggestions for the temporary and inexpensive decoration of city apartments, which have become of late a feature of the magazine, are continued in the present number of *The Art Amateur*. If an illustration were wanted of a quite hopeless case, showing what to avoid, one might offer that of a flat in 104th Street, on the west side, and not far from Riverside Park. Here, for the modest rent of \$400 per year, the intending tenant is offered a suite of six small rooms, the largest, the sitting-room, measuring 15 x 12 feet on the fourth floor, hung with wall-papers of the common whirligig and firecracker patterns in bronze and staring colors, with papered ceilings, and wretched plaster cornices picked out in distemper with new blue and geranium red. The suite includes a diminutive kitchen and store-room with ice-box and elevator, three small bedrooms, well lit and ventilated—it being a corner house—and the sitting-room already mentioned. The wood-work is of common pine roughly painted in mahogany color. The floors, badly laid, would

have to be completely covered with carpeting, and the principal room is irregular in shape, necessitating waste. Gas-fixtures and all appurtenances are of the meanest sort, and carelessly put in. The halls and stairs are dark, narrow, and ill-ventilated, but are gorgeous, when the gas is lit, with bronzed papers imitating some of the worst vagaries of our fresco-painters and with showy but cheap carpets. The hand-rail and balusters look massive, but are of a poor quality of common pine. The 4 x 4 vestibule is gorgeous with tiled floor, rough, embossed plaster walls and stained-glass doorlights—all, of course, in the vulgarest designs and the most violent colors. As an example of the cheap luxury which rules wherever our speculative builders have the courage of their convictions, and carry out fully their peculiar ideas as to what will please the house-hunting public, this will hardly be bettered. It is quite fair to speak of it as being, at the same time, the real type of another class of dwellings in which the same aims of vulgar display are pursued through similar means, although at a far greater expense.

distinctness and clearness upon the blue ground, so that, while the blue of the sky may partake of the light gray of the clouds—a gray not far removed in strength from the warm light tones of the flakey clouds—yet the crispness with which these clouds are put on, brings them sharply and brightly out.

In order to give solidity and brightness to the high lights of the clouds, these lights must be laid on with stiff color containing but little oil in it.

The clouds should be painted on the sky while the latter is yet wet, and they are then united by having their edges blended; but where the lights of the clouds are sharp and well-defined, they are best produced by being put in when the first painting is quite dry.

Never use Prussian or Antwerp blue in the sky, as these sharp and poignant colors have nothing in general with the sky, and the effect of their use is very disagreeable. For the gray tones of the sky and clouds heavy colors should be avoided. Ivory black and white, with a slight touch of a warm red, form a desirable variety of tints for this, or for the very light gray airy clouds, cobalt, madder lake and yellow ochre is very useful.

All distant objects, lying immediately under the effect of a clear sky, will have in their tones a portion of the azure and other tints of the sky. In painting them, they should be treated broadly, without detail and with masses of light and shadow; indeed, vagueness is necessary, both in outline and tint, each, of course, being tempered by the degree of remoteness in the objects, as well as by the state of the atmosphere and the time of the day.

Dark objects become lighter and light ones darker by distance—though not in an equal degree; for lights are slowly lost, while dark objects part with their color more quickly in retiring. The distance, however, at which these two classes of objects become of one color or tone, depends upon the state of the atmosphere.

As the objects advance toward the foreground, a little more distinctness of color may be given; but it must rarely be stronger than that tone which black, white, and yellow ochre will produce. It is of first importance to make the middle-distance, in color and in the nature of its objects, of such a character as will lead the eye agreeably and perceptibly to the foreground.

A little warm colors or a delicate gray and Naples yellow may be interspersed either in buildings or in the objects which may require such a variety.

In mixing green tints from blue it is well to remember that cobalt produces delicate tints, French ultramarine deeper and darker tones, while indigo forms very dark tones leaning more or less to black, wherefore it is very necessary to be careful in the use of the latter.

In the middle-distance the greens of the land and trees gradually partake of the aerial tone of the distance in proportion as they recede toward the horizon; yet it is well not to neglect those accidental touches of the sun's rays which give such important aid to the painter by separating the various divisions and breaking the monotony of the landscape: these bright spots of light should be slightly golden, yet of a very subdued character, compared with similar effects in the foreground; they are of various tints; some of them yellowish, others almost a flesh color, some roseate, and others again of an orange tint.

Having observed the proper color, lay the foliage in irregular blotches with a brush filled with plenty of color freely mixed with megilp; the copious use of this vehicle imparts a rich pulpy appearance to the work. Then take a small sable brush and mark out and form these irregular blotches into a more defined shape and variety of touch.

Paint the half shadows of the foliage with opaque color. Leafing, when against the light, is richer in color than when under the reflections from the opposite sky; in fact, the upper sides of leaves are generally smooth and glossy—a condition which causes them to take the reflections of the sky; hence, the outer touches ought to be cool (partaking of the coolness of the sky); not so the interior masses.

Painting into the depths of the shadows with decided dark touches prevents the whole from being flat and heavy; it is necessary also to paint into the retiring—that is, the more distant portions—while yet wet, with more delicate opaque tints, for this not only takes off the effect of too much sameness, but gives greater relief to the advancing branches.

Do not, in the first painting, make your trees of a fine green; depend, rather, for the proper effect, upon repeated glazings and touchings afterward into the masses with delicate gray and green ones.

In painting trees, consideration must be taken of the unsteady appearance, the constant waving, of the general mass. It is therefore better to put the general effect in with the end of the brush, or in such a way as will give a rich surface to work upon—a surface filled with transparent color of unsteady character laid in with reference to the subsequent finished painting; for in commencing trees, or anything else, it is of first importance to work with reference to the finish.

Trees are often laid in, over the sky, without detail, the visible portion of the sky when small being thus obliterated by the mass blotched on; in such instances the little points of azure or sky are put in during the second painting. It is necessary to make the extremities of the branches more tender in color than the middle parts, and by letting the lights be seen through various portions great thinness and beauty may be obtained and thus that solidity and heaviness avoided which are so unpleasant to the eye.

In painting stems and tree-trunks, lay in the stems with color as near to nature as may be practicable, then take a pointed brush-handle and draw the detail in through the color while yet wet. When the whole is dry, glaze over those details nearest forward with an admixture of a little black and burnt Sienna, and wipe it partially off so that a small portion only remains in the crevices; scumble over the distant stems as well as the retiring parts of the

nearer ones, with a little pearly gray, causing them to melt in with the surrounding background.

In painting water, whether in a state of motion or quiet, care must be exercised so as not to paint it too light for its surrounding banks, and thus throw the whole picture out of harmony. Shores and banks should be given a foreground character, as they approach the eye, by means of stems, and the reflections of trees, etc., in the water; but, independently of this, greater minuteness of detail and richness of color should be aimed at and much made of hedges and reeds, as these tend to soften the abrupt harshness of the stems of the trees. Water is treated in the same way as the sky and can therefore be laid in at the same time, with the same tints, but of a paler and weaker kind. Always treat water broadly.

Reflections are usually laid in at the same time the reflected objects are painted, but with less pronounced tints. Always draw your brush in a vertical manner when putting in reflections, leaving those small horizontal lights to be put in later. Broad masses of light are, however, laid in at once.

Amateur Photographer.

CONDUCTED BY GEORGE G. ROCKWOOD.

PHOTO-HOLIDAY CARDS.—Let me suggest something new for a Christmas or New Year's card. Select an 8x10, or 5x8 negative of some interesting or picturesque object, exterior or interior. In the least important corner cover the negative with a neatly-cut piece of black or yellow post-office paper cut into an oval, or other appropriate form, say 1½x2. This will remain in place long enough for the purpose, or it may be attached by a little gum. Prepare another oval or double elliptical mat of the same material, but large enough to allow the entire negative to print. This will give the picture with a white oval in the corner, and a clean, white border. Then cover the entire sheet with the same yellow or black paper, leaving an opening precisely the same size and form as the small oval, which is now white. Upon this opening carefully adjust a portrait negative of yourself, or of some one acceptable to the recipient, and print it into the small oval. We now have a print of the landscape, and a portrait with a white margin. If unskilled in lettering, let a show-card writer paint on the outer edge of a sheet of clear glass, in a position to print upon the margin, which has been left blank, the words "Merry Christmas," "A Happy New Year," or some such legend. This, of course, should be painted on the glass *in reverse*, or backward, so that when it is printed on the silver paper it will read properly. Now, having covered the pictures with the same black or yellow paper, print faintly the legend upon the border. Then tone, fix and mount. If the central or larger picture should be of a homestead, or of some familiar interior, this, combined with the portrait of the donor, would make a holiday card of decided interest.

PERMANENCE OF PHOTOGRAPHS.—There is much discussion in the technical journals and at society meetings concerning the permanence of the ordinary prints on albumen paper, and I am often asked for an opinion on the subject. Facts are always better than theories. Among the first pictures I took was a series of photographs of some of Eastman Johnson's pictures; this was in 1859. One of these prints now hangs in my library as bright and fresh as the day it was framed. In portraiture I have been equally successful. My treatment of prints, however, is slightly different from that generally practised. My photographs are uniformly soaked in clean or running water for fifteen to sixteen hours after printing and fixing. This is rarely done, as it is said to affect the brilliancy of the pictures. While this is possibly true in a measure, I feel sure that the practice is conducive to their durability.

ECCENTRICITIES IN LIGHTING.—An amateur sends me a cabinet size portrait, asking "What ails it?" The plates were good, the development was satisfactory, but the result is curious, inasmuch as the head of a fine-looking man in perfect health is made to appear like a skull. It is an instructive illustration of the result of bad lighting. The light is so arranged as to exaggerate into caverns every indentation in the face. It is the most successful caricature, of the sort, I have ever seen. How it was done I know not, but this is the way I should go to work to produce such a result. I would place my subject against a dark background, and then from a very small top skylight concentrate the light upon his head, being careful that no other light, either direct or reflected, reached him. By this means I could come very near getting the effect.

SUGGESTION FOR FILM NEGATIVES.—Lightness and portability of apparatus seem now to be the objective point of all photographers, both professional and amateur. To secure this end it seems evident that some form of film or paper negative must be used. The paper negatives of Eastman seem to be all that could be desired with large pictures, and are reasonably successful in the small sizes. I would like to suggest to some of our amateur experimenters in emulsion to make the following experiment. I shall be happy to record the results in these columns. Render to any degree water-proof any good photographic paper by sizing it with any gum or resinous substance which is readily soluble in benzine, naphtha, etc. The surface being thus prepared, have the paper calendered, or in some manner rendered smooth. Then, in convenient sized sheets, coat them with emulsion, precisely as glass would be prepared. After development, make a double or single transfer, as in the carbon process. The most self-evident plan would be to apply a gelatine film, while wet, as now is done for supporting purposes. When it is dry apply to the *back* of the paper or support of the negative, naphtha, which will at once dissolve the gum and release the film, leaving it upon the gelatine support. I imagine

we should now have a negative free from all granulation, such as is sometimes imparted by paper, and which could be printed from either side.

NINE THOUSAND PHOTOGRAPHS A DAY.—Mr. Eastman tells me that he is about to introduce a printing-machine—automatic, after the apparatus is once timed and "set"—which will print nine thousand pictures a day on bromide paper. The paper is prepared in long bands on spools, and is fed into the illuminating apparatus, a species of optical lantern, in sizes or lengths which may be most desirable. For instance, for the octavo size, the paper is ten inches wide, and fed into the instrument seven inches at a time. It is, I imagine, similar in principle to the Fredericks machine, which was in use some twenty-five years ago for the purpose of printing on paper prepared by the old serum process, mentioned before in these columns. Mr. Eastman is the inventor of this last improvement, and, like all of his enterprises, it is eminently practical and simple.

A "PERPLEXED AMATEUR" says, in sending me some prints: "I have tried the sensitized papers and all the best brands of albumen paper, but fail to get the rich purple tone which I so much desire." The fault is with your negatives. All seem to be either over-timed or slightly fogged. It is impossible to get rich chocolate browns or purple tones unless the negatives are of the right quality. Try less time, and carry the development further; only a brilliant negative will make brilliant prints.

NEW APPARATUS INVENTIONS.—At the regular meeting of the Society of Amateur Photographers of New York, in October, Mr. Barker exhibited an improved form of camera invented by himself. It consisted in having one lens-front and bed-frame which can be mounted on various-sized backs with bellows. One end of the bellows was fastened to the back frame, while the front was attached to a circular wood ring. A pivoted flat brass hook on the back of the lens-front held the ring in position and permitted the bellows to rotate. If a 5x8 back and bellows was to be unshipped and removed, the flat hook was raised and the circular front slipped out; then, by pushing the back sidewise with a knock, it was at once released from the bed-frame. An 8x10 back with bellows could be immediately attached in the same way. The object was to save the expense of having two complete cameras. The back was novel, but rather exasperating. The 8x10 back will always make a small picture, but if one wanted to make an 8x10 and had only the 5x8 combination, it would be somewhat embarrassing. Mr. Barker's invention, however, has the decided advantage of compactness. I think Mr. Grisdale's attachment suggests an improvement upon Mr. Barker's. It enables him to use the holders the full size of the camera-box, or any desired size smaller. Another excellent suggestion of Mr. Grisdale's was that of painting one side of the end of the slide white. That side now being outward, shows that the plate has not been exposed, and after it has been exposed you simply push the slide in, so that the black slide comes out.

FOR WORKING DRY PLATES.—I have yet to see anything more satisfactory than what was introduced during the tannin dry plate period, and was known as the "Stock box," being named after its inventor, John Stock. This consisted of a camera and one dry plate-holder, and, so to speak, a magazine of plates. This latter was a box in which a store of dry plates is placed in grooves so arranged that the plate-holder or shield could be inserted in the slot on top of the plate-box, which was automatically opened by the holder. The box was then tilted, and a plate would slide from its groove into the holder. As the plate-holder was withdrawn, the box was automatically closed, and the holder itself made light-tight. After the plate had been exposed in the camera, it could be restored to its place in the box, reversing the operation. The holder could then be applied to another slot, and another plate could be taken out, and so on, until two dozen or more plates were used. The box containing the two dozen plates was much more compact and cost certainly less money than the proper number of plate-holders to contain as many plates. I do not know whether the box is made now; if not, some enterprising dealer should revive it.

DON'T!—Among a series of suggestions, beginning with "Don't," recently offered by a member of the New York Society of Amateur Photographers, was, "Don't go into raptures over every new developer." The gentleman was right, for it does seem to be the destiny of almost every amateur to discover or invent a new developer. There is but little variation in all of the published formulas, and it is a safe rule to use that of the manufacturer, which invariably accompanies every package of plates. Another: "Don't take your plate out of the fixing bath too soon." The result of haste is to produce fog and render good printing of the negative difficult.

PHOTOGRAPHING THE AURORA BOREALIS.—At a recent meeting of the Berlin Photographic Society, among other novelties exhibited by one of its members, was a photograph of the Aurora Borealis or Northern Lights. This has often been attempted, but never accomplished till now, by Tromholt, with color-sensitive plates.

REDUCING DENSE PLACES IN GELATINE NEGATIVES.—Professor Vogel relates that a short time ago he took a view in Torgatten, Norway, of a rocky cave looking out upon the sea. As was expected, the opening of the cave was considerably over-exposed, and was also surrounded by an ugly halo. In order to reduce this portion without affecting the rest, he dipped the negative in water till it was thoroughly wet, and then dried the portions *not* to be reduced with strips of blotting-paper. Holding the plate in a horizontal position, he laid with a brush upon the portion of the plate requiring to be reduced an aqueous solution of persulphate of iron, while he watched its effect with a looking-glass held underneath. The effect was so striking that, after a few minutes, not only the halo disappeared, but the whole of the over-exposed part of the landscape was reduced to the required density. Nothing remained but to wash the plate in a thorough manner for one hour.